NOTES FROM THE VOID

The A Void Collective Fanzine

FREE

Issue 8, Voidfest Special

INSIDE:

Megaphoney
Canvas Tile
Litesleeper
Funeral Solution
Marnie's Girl
The People Assembly
Viewed Upon Death
Dead Leaves
Shallowdrown
Hot Cops
Queen Eleanor's Cross
Standing Unstable
Hushed

...and loads more

OUR MANIFESTO

No one should be excluded from performing their music in public because of their neurotype, disability, age, or inexperience. A band playing their first gig is as valuable as someone playing their thousandth, and the age of a performer has no bearing on how good they are or whether they should be given good gigs.

Some neurotypes and mental health conditions make it harder for musicians to find opportunities and make networking an impossible task, which means the gigs don't come. We aim to remove that barrier.

We understand that some music is deemed too 'weird' to be given good gigs: that's wrong, they shouldn't be relegated to the outer edges of open mic nights - they should be on the bills at proper gigs, with their name on the poster.

We are a group of musicians from various bands, and we aim for full inclusivity, to give valuable shows to the people who are ignored by some of the gatekeepers. We stand against ageism, ableism, exclusion of any kind, and favouritism. We stand for the overlooked and marginalised.

We make each gig valuable to the acts performing, with long-lasting impact. We have an etiquette guide that makes the shows stress-free, and once the gig has ended, we do things for the acts who have performed, whether it's recording them cheaply (or even free), helping with instrument repairs, or enabling them to go and do what we do elsewhere.

There was a void, and we filled it.

Read the long version at https://linktr.ee/avoidcollective

Editor's Note

Alex Botten Spekes his branes

When a tragedy hits a local scene, it's hard to know how to react. Some people default to gossiping, trying to tease meaning from fragments of information leaking out of a rapidly changing situation, others speak in hushed tones about what they hear has happened, trying to keep it quiet so as not to spread a story that might turn out not to be true. So it was on Thursday night a couple of weeks back, when whispered conversations took place around the sudden closure of the Garibaldi. The quiz night had been abruptly cancelled, promoters were apparently trying to find alternative venues for gigs that had been booked, but what had happened was unknown beyond vague rumour.

Over the following week rumour coalesced into conjecture, which then solidified into fact.

There are still unknowns, and I'm not going to theorise about anything. The salient fact is that Tom Neal, manager of the Gari passed away unexpectedly.

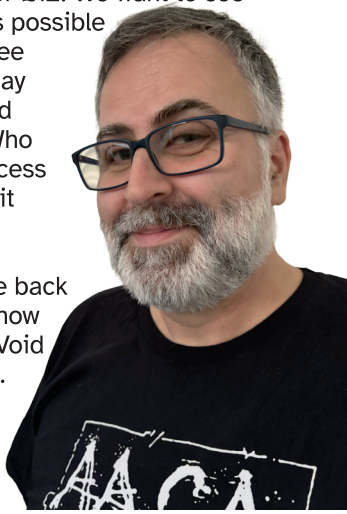
If I were David Walliams, I'd now go into a long anecdote that was designed purely to boast about knowing Tom, just as Walliams did when Michael Jackson died, posting a lengthy tale of how he'd met Jackson which served merely as a prolonged brag about how important he, David Walliams, was. I didn't know Tom, I spent very little time in the Gari, and I am not going to crassly attempt to insert myself into a story of which I was not part.

The truth is this; a man who was an integral part of the local music scene is no longer with us, and it's a tragedy.

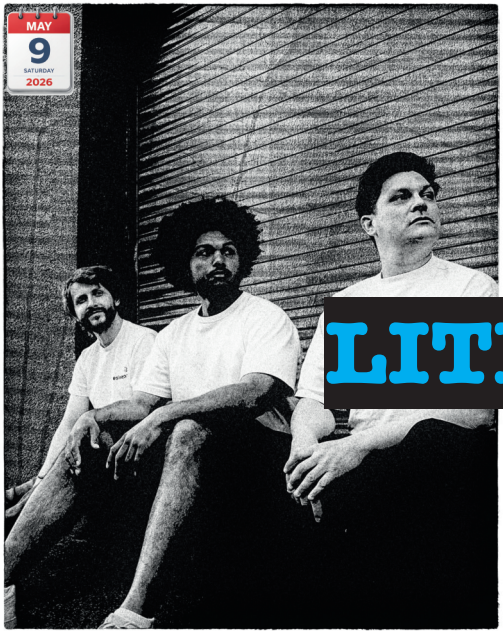
Donate to the GoFundme to support Tom's family *https://gofund.me/08b575c9e*.

This issue is a bit of a different one from usual. It has more pages for one, and is a peculiar mix of standard issue and programme for Void Fest 2026. We've been planning this for a while, a three day festival with as many bands as possible packed in. The initial plan had been to have upstairs and downstairs at the Lab running simultaneously, with personal preference leading the audience members to decide which stage they'd favour, but a conversation with our event associates Howard and Nancy from Picky New caused a change of plan where each band would play for half an hour with no overlaps. A band will finish at 8pm and seconds later, on the other stage, the next one will start. It'll be chaos, but the best kind.

We've kept the ticket price as low as possible, with the hope that we pack the place. The event is being run as a fundraiser for The Lab, a venue that has been very kind to the Collective and without which Northampton would be much poorer culturally. Every penny raised will go towards keeping them going, so please get over to *https://tinyurl.com/bdkt648c* and buy a ticket! £5 for 9 bands an evening is unbelievable value, and you can even go cheaper than that with a three night pass for £12! We want to see as many people as possible packing out all three nights (and Saturday afternoon's Hushed Acoustic Stage). Who knows, if it's a success we might even do it again!



Next issue, we'll be back to normal, but for now enjoy this one-off Void Fest 2026 Special.



"People usually come away with completely different favourite moments, which we like. It means something's landing in different ways."

LITESLEEPER

Tell us who you are, where you're from, and how you formed

Litesleeper, Northampton.

We're three people making music that sits somewhere between electronic and organic — something you can move to if you want, or just close your eyes and get lost in for a bit.

We all came out of different bands that sort of fell apart as life pulled things in different directions, but there was always a pull to work together. Eventually we just gave in to it.

It started as messing around with machines, foley, textures — then it got a bit out of hand in a good way. The main thing is making music we actually want to hear, not chasing what's already out there.

For new listeners, who are you influenced by?

Anything that feels a bit hypnotic — slightly off-centre, like you're being pulled into something rather than just listening to it.

Liars, Flying Lotus, Can, Young Fathers, Talking Heads, Thom Yorke... stuff that sits in its own space and doesn't feel too comfortable.

What would you change about the current music industry if you could?

The constant pressure to be visible.

It feels like you're expected to make content more than music — feeding algorithms instead of actually developing something. Everything's fast, disposable, onto the next thing before anything's had a chance to land. There's certainly space for content in terms of live stuff, artwork and more but music should be the priority.

Albums or singles? Or both? Seems that bands don't release albums any more, is this something that's common?

Singles are the system now — that's just how it works. You have to keep things moving.

But albums still matter if you actually want to build something bigger around your music. There used to be real anticipation around them — now it's often just a rollout of tracks, or whole albums landing in the charts all at once without much space to breathe.

We're using singles to get things moving, but the idea of a larger body of work is definitely there. It's just about doing it properly, not just because you're supposed to.

What are you hoping for playing at Voidfest?

We want it to feel like something you're inside of for a bit — not just watching, but actually in it.

People usually come away with completely different favourite moments, which we like. It means something's landing in different ways.

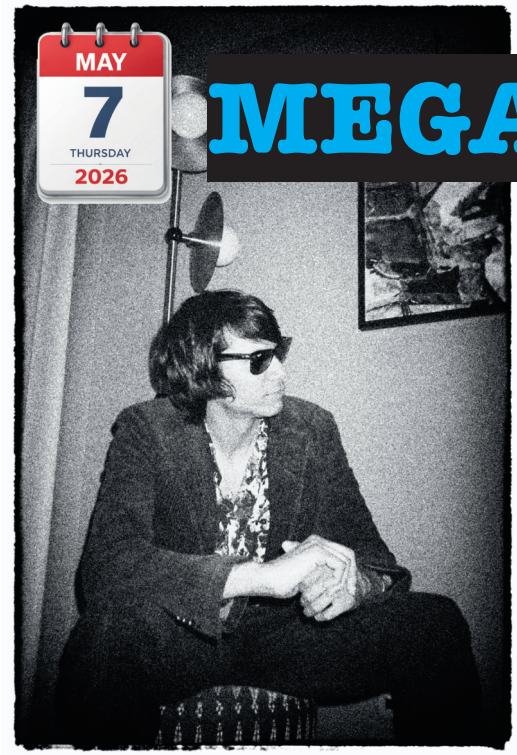
Mainly though, it's about creating an experience — losing track of time a bit and feeling different afterwards than you did going in.

What's next for the band?

We're looking at building out the visual side of the live show. It can push the music somewhere else entirely — highlight certain moments, shift the atmosphere, make it more immersive.

But mainly, it's about getting the music out. We've got a lot of tracks we're proud of and ready to go, so it's time to start letting people hear them and also playing live more!

https://linktr.ee/litesleeper



MEGAPHONEY

Tell us who are, where you're from and how you formed

I'm Pete Marchant and I release music under the moniker of **Megaphoney**. I grew up in the small village of Holcot just outside Northampton and spent my teens singing and drumming in local bands and teaching myself guitar, bass and keys, later recording solo material. This led onto the formation of **Phantom Isle** which was a collaboration with my late brother Shaggy and my friends Sam and Josh, with Jonny joining just before Shaggy passed. The band gained a strong cult following locally and in London but we decided to it a day in 2024. My love for locking myself away and getting lost in the Kevin Parker-esque process of recording layers of instruments and vocals on my own was always bubbling under the surface and with Megaphoney I've now got the creative space to completely embrace that workflow.

For new listeners, who are you influenced by?

I always find this a bit difficult to answer concisely as I've hoovered up so many different artists into my music brain over the years, which has led me to interrogate what is right at the core of my musical identity...and I think I've got it! I'll try and not waffle: Both my brother and I were seriously into our videogames when we were growing up and I particularly loved Sonic The Hedgehog (in particular, the soundtrack from Sonic Adventure by the band Crush 40). Around this time, I was cast to sing Queen's 'Don't Stop Me Now' in a production at The Royal and Derngate. My dad bought me a copy of their greatest hits so I could study the song and both Shaggy and I got completely hooked on their music and were determined to make music that sounded like them. I think this was because their music reminded us of the Sonic The Hedgehog soundtrack with the guitar harmonies, powerful vocals, theatricality and catchy choruses. Everything else I've got into since then stems from that in some way: Bowie, Muse, Tame Impala, Sam Ryder. A french band called Papooz have been a big influence on me too who carry that same gender-fluid theatricality in their music. I've been listening to a lot of Ben Folds and Scott Walker recently too. Something I also realised later is that Freddie Mercury had a quite a similar South Asian background to myself and I think I identified with him on a deep level because of this.

What would you change about the current music industry if you could?

It's a bit of a cliché but Spotify's attitude towards paying artists fairly is pretty

shite and the company gross more than enough to be able to pay artists what they deserve.

Albums or singles? Or both?

Albums for sure. I grew up listening to CDs and I really miss routinely being forced to sit with a selection of 12 or 13 songs and not being able to quickly switch to another artist. I think it gives you way more time to develop a relationship with the artist and feel a sense of safety and familiarity in their music, being able to really live in their world for a while. It feels much more like the experience of watching an artist play a set, as opposed to hearing a playlist containing one song by loads different artists. Imagine watching a show where you watch 20 different artists play one song each, it'd be shite.

Seems that bands don't release albums any more, is this something that's common?

Plenty of established artists are releasing albums which is great but in the field of new and emerging artists Single and EP releases are definitely more common. I think this largely comes down to the cost of recording an album, the vast of majority of emerging artists like myself are self-releasing and it's amazing that we are able to do this but it means all the recording, distribution and promotional costs come out of our own pockets. It can cost an artist around £5,000+ just to release and promote one single! But if you are self-releasing, it's great there's no middle man taking a cut of your revenues! I also think the visibility of streaming numbers on platforms like Spotify discourages newer artists from releasing whole albums; if you're a new artist, people may love a couple of your tracks but not yet have the appetite for a whole album and many artists have thousands of plays on one or two songs but then <1000 on their album tracks.

What are you hoping for playing at Void Fest?

A good time, pretty much! We have an amazing community of musicians in our town and events like Void Fest allow us to embody that community in a room. To get up and play my songs and add my little bit of kooky artistry to that patchwork is what I'm hoping for. Can't wait!

https://linktr.ee/megaphoney

MAY
7
THURSDAY
2026
CHEAP BLEACH
"Even if it's not always present in our sound, the ethos and ethics of punk and hardcore are important to us."
(issue 7)

MARABAR CAVES

"If there's a gig worth watching Bill and Tony will be there dancing and chatting with everyone, firmly cementing their space in the local scene."
(issue 5)

THE GOOD FRIDAYS

"The idea is to play some memorable songs with elements of both alternative and classic rock. Hopefully we do a reasonable job of that!"
(issue 6)

With a brace of well recieved singles behind them, it was only natural we'd have them play the festival. We fired

DEAD LEAVES

some questions

Tell us who you are, where you're from, and how you formed

We are Matt (vox/guitar), Simon (guitar), Andy (bass)and Fenners (drums). Probably easier to just say we are from Peterborough. Matt, Simon and Andy knew each other from being part of Socks On Records in other bands (Dogs! Teeth!, Das Kapitans, Soviet Films). When Dogs! Teeth! came to an end in 2025 Matt reached out to put together the bones of his new project which went on to become Dead Leaves. We were lucky to find Fenners to play drums, who hadn't been part of the local music scene here since he moved up this way.

For new listeners, who are you influenced by?

I think when you are in your 40s making music it's impossible to pin point exactly where your influences lie. By this point you are drawing on so much music you've listened to, spending time with other creative people and having a very long list of positive and negative life experiences. But....if we were forced to list some of our main musical influences throughout our lives you'd see the names Scott Walker, My Bloody Valentine, Blur, David Bowie. We are really conscious in this band of not looking to have a particular sound. This is a collection of people/creatives who give each other the permission to add themselves into each song without pushing it into a predetermined direction. The song will go wherever it takes us and that's fine with us.

What would you change about the current music industry if you could?

We can't take the internet away. We can't take streaming away. We can't take away people's short attention spans and need for immediacy....but would could improve is the money that goes directly to artists. It's no surprise that the majority of the wealth sits with people at the top in the music industry. Feeding a bit more down to the artists would be a big step in the right direction. It's a simple and obvious solution but sadly one that might never happen.

Albums or singles? Or both? Seems that bands don't release albums any more, is this something that's common?

Again, as people who grew up in the 80s and 90s albums and singles are both very much part of our DNA. Listening out for your favourite bands position on the Sunday charts, watching them perform on Top of The Pops; and then saving up your money to go and buy the album on release day after waiting patiently for months. I don't think that connection we have to music will ever go away. As a DIY band who do this as a hobby, a love, a creative outlet there is no pressure to release things in a certain way. We don't have to consider what people want or what the algorithms want. If we want to release and album rather than a bunch of singles we can. If an EP feels right for us, that's what we will do.
If you stop thinking so much about what other people might want or expect this process gets a lot more enjoyable.
Those bands seeking approval, listens, pre saves, adding onto playlists will generally end up feeling a sense of disappointment.

What are you hoping for playing at Voidfest?

Being part of Socks On Records is all about community and building friendships and connections. So heading to something like Voidfest that's the main thing on our agenda. We love playing our songs but we also love sharing experiences with new people.

What's next for the band?

We don't create grand plans or schedules. It takes the pressure off. We are quickly building up a collection of songs we are really happy with. Once we feel the balance of them is right we will release a debut album.

We have some great gigs coming up and we just want to embracte and enjoy every opportunity we get to play, meet people, listen to others and just do things like this. .

https://deadleaves2.bandcamp.com/

THE PEOPLE ASSEMBLY

Photo by https://www.instagram.com/jeaniejeanphotos/

Tell us who you are, where you're from, and how you formed

Howdy, we are The People Assembly, a spiritually evil music collective from Leicester, the city of the beloved fox. We formed because the mottled hands of destiny could not keep such strange teenagers from each other's embrace in a tiny city. There's about a million of us in the band and the music has not stopped being too loud, This destiny has proved to be emotionally and financially ruinous for all involved and not very nice of the Moirai. We will never stop though for reasons.

For new listeners, who are you influenced by?

Gurbanguly Berdimuhamedow. Glorious leader of Turkmenistan. For real, Robbie, Swans, Lingua Ignota, Gilla Band. hate for all bands especially ourselves and music. Love of music business.

What would you change about the current music industry if you could?

Probably completely bulldoze it with a bulldozer (or killdozer) and restart the UK server without the "make bum music that is bad but be extremely rich and wear nice trousers on the gram" speedrun to victory strategy everyone seems to abuse. alternatively with just us doing that. We do not like toiling in the "content" fields like a digital peasant desperately trying to provide for his family, but lord forbid, the winter shall harrow our barren fields and our kin must meet the harpoon ending our failure consigned them to. *Thump*

Albums or singles? Or both? Seems that bands don't release albums any more, is this something that's common?

Albums all day every day. They are very cool because you have to engage with a piece of art for ages and that's the point of it. You can even do self referential and interesting things with subject matter, narratives and dynamics. They are just expensive as fuck and nobody will listen to them. Unrelated but we've got a good one though which you can purchase on vinyl for ten English pounds at our show. Albums are better than singles because they provide continuity of ideas - Imagine if you went to a gig, they played one song then walked off without explaining themselves. I'd be chucking drywall and all bits of electrical wire at them on a quickness. actually that might be brilliant. Maybe we should start doing that.

What are you hoping for playing at Voidfest?

A lovely night with new friends! Northampton is so close to us but we haven't yet taken the plunge to your fair city. We're excited to see all the local talent and show you what we've been cooking.

What's next for the band?

We've got two lovely songs coming out on the 4th of April. Beyond that pretty sure only the lord knows, could be a crash the touring whip into Lidl for pastries vibe, could be a touring with bon Jovi stadium vibe, could be a total dissolution of the monasteries vibe (this time for real) whatever happens we will probably be providing questionable rock music for the masses until the sun blows up or the Lidl thing goes wrong.

https://linktr.ee/ThePeopleAssembly

Tell us who you are, where you're from, how you formed, and for new listeners, who are you influenced by?

Hello we're canvas tile a shoegaze-ish band from Leicester. We slowly formed, for a while it was just me (Harry) and Tommy, we'd meet up at a practice room and struggle through covers and a few of my own songs. Later joined by Ethan our drummer who was apart of the last band i was in and lastly Mack on bass who learnt the instrument from scratch just to help us out because we couldn't find a bassist.

I'd say we're influenced by a lot of people, it changes for each song to honest but the main influences for me are Slowdive, Diiv and Beach fossils.

What would you change about the current music industry if you could?

I would change how geocentric the industry is. In the UK if you don't live in London or Manchester you basically have no opportunities in comparison which can be disheartening.

Albums or singles? Or both? Seems that bands don't release albums any more, is this something that's common?

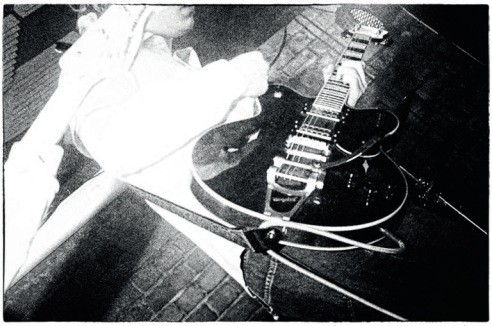
Albums, i think they create a much better image than singles. I think the reason people don't release albums as often as singles these days is due to the current climate of the industry, if you release an album a lot of songs will get lost in the mix and not get the attention you would have hoped they would've gotten.

What are you hoping for playing at Voidfest?

At voidfest we're hoping for it to be a good day, hopefully a good number of people down to find new bands they like.

What's next for the band?

We're releasing a second single 17th April called "to do, to say". With this i'm hoping we can get more gigs in new cities and follow it up with more music.



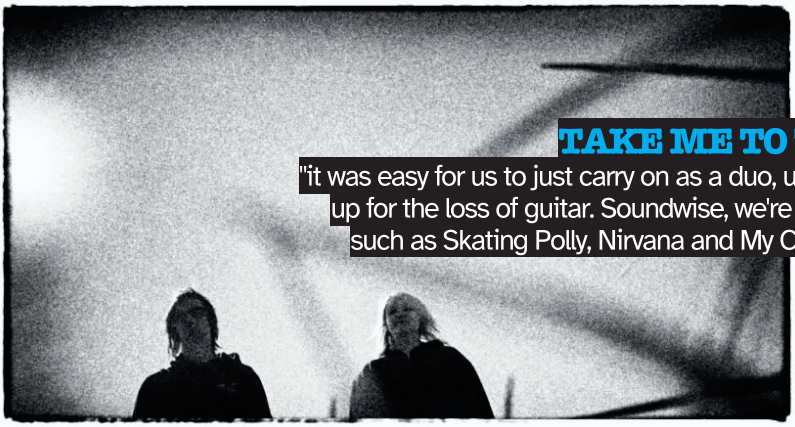
linktr.ee/canvastile

HEADSWITCHER

"The second single from Headswitcher is the kind of earworm grunge-metal Foo Fighters once excelled at (before they became stadium bores and occasional HIV deniers)"
(issue 2)

BIO-EXILE

"We have quite a few punk-inspired songs too; we are sort of like a mix of Pearl Jam and Sum 41. A lot of people have said we sound a little more old school than the other bands on the scene we've played with,"
(issue 3)



TAKE ME TO THE DOCTOR

"it was easy for us to just carry on as a duo, using pedals to make up for the loss of guitar. Soundwise, we're influenced by bands such as Skating Polly, Nirvana and My Chemical Romance.,"
(issue 1)

James Caygill tells us all about Northampton's sexiest policemen

HOT COPS

Tell us who you are, where you're from, and how you formed

HOT FUCKIN' COPS! A cocky, defiant, and cromulent, two-piece thrashpunk power trio from Northampton. I am James (guitar and shouting) and he is Danny (drums and shouting). We both already played together in a more competent band (Atrocity Exhibit) and we decided to do another one that allowed for higher consumption of pints before playing. We used to rehearse in a cricket pavilion with a big telly.

For new listeners, who are you influenced by?

The Misfits (Earth AD era), Minor Threat, The Dicks, Spazz, The Afternoon Gentlemen, Jesus of Spazzareth

What would you change about the current music industry if you could?

Remove the industry bit! DIY OR DIE!! Music is about art and community and as soon as capitalism starts to properly get involved things start to get worse. Don't compromise art for money or status. A lot of Hot Cops songs are essentially calling out any commercial bullshit that sneaks its way into music, bands with poor attitudes, playing the corpo game, dodgy promoters, dodgy festivals, sell out posers and inflated egos!

Either that or they're about getting drunk and playing punk. I digress, the music industry as a whole would be improved if money went back into supporting the system instead of a small number of bedazzled pockets.

Albums or singles? Or both? Seems that bands don't release albums any more, is this something that's common?

NONE! Hot Cops recorded a 20 song album in 2016 (at legendary STUCK ON A NAME Studios in Nottingham) and then we just didn't release it. I'm not sure why, we just haven't got around to it yet. It's our 10th anniversary as a band though so we have been talking about a 10 year anniversary re-issue of it. Can you re-issue something that didn't get released yet?

For me personally - albums! It doesn't seem real unless it's a physical release. It's still very common on the DIY scenes for bands to release records or tapes (shout out to the excellent EGGY TAPES - check 'em out), digital music seems so disposable. It's not a release, it's a playlist. Gimme a tape!

What are you hoping for playing at Voidfest?

I think you guys are maybe the second ever promoters to put on Hot Cops on a hometown gig that wasn't myself, so playing a local show with no responsibilities is already a sweet victory. Being part of a great DIY event is always cool, anything on this scale is a silly amount of effort to organise so these things need to be celebrated! It will be nice to play to an audience that probably has no idea what we're going to do!

What's next for the band?

We've been trying to take it easy for years but we keep being asked to play gigs. We'll hopefully release the 2016 album, I did the layout for the tape insert during lockdown so it's probably about time we sort it out. We'll definitely make a music video for our cover of Type O Negative's My Girlfriend's Girlfriend.

VIEWED UPON DEATH

We are Ben Markham, Harvey Yates, Harvey Melton and Lewis Simpson. We formed because I (Ben) wrote some songs and wanted like minded musicians to help turn them into fully fleshed out pieces. We are influenced by different people individually, but myself, as well as a lot of the band, am influenced by bands such as Black Country New Road, Unwound, Slint, Indian Summer, and many more. What I would currently change about the music industry is how digital it all is, gone are the days of going to a gig or buying the physical music if you want to check out a band/ artist, this makes it harder for small bands to gain a following in my opinion. Albums, and eps, will always be superior to singles. I don't see bands releasing less albums personally, maybe more eps, but albums are usually always on their way. We are hoping for a day full of great performances from everyone and amazing people/vibes all around, as well as to hopefully gain some followers and to grow the band.

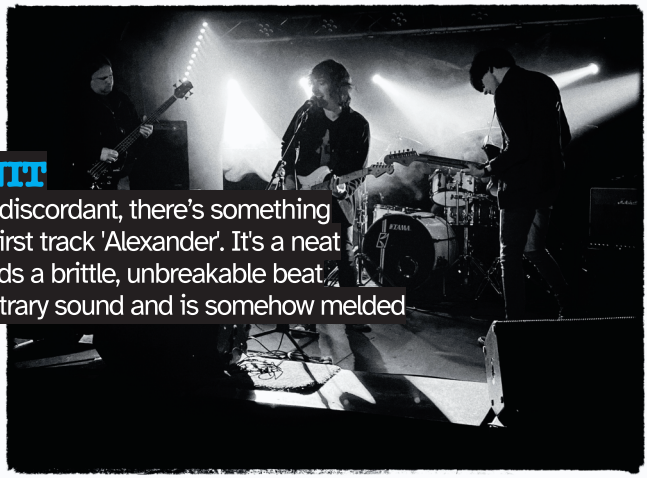
Next for the band is the release of our EP which will be named Self-Determinism Pt.1, this will be releasing sometime this year, and we are so excited to get it out there!

https://www.instagram.com/viewed_upon_deathband/

MAY
8
FRIDAY
2026

MUSHROOM TEA

"We like to think that our songs show our varied influences and ideas and show each of our personalities within them"
(issue 4)



JOY DISPOSAL UNIT

"Simultaneously tuneful and discordant, there's something strangely alluring about the first track 'Alexander'. It's a neat tension of opposites that finds a brittle, unbreakable beat married to that melodic, contrary sound and is somehow melded into a cohesive whole "
(issue 4)

MOON HAZE

"They look right, and their songs are tuneful earworms that prove the harder end of rock doesn't need to be about sweaty tatted blokes screaming."
(issue 6)

MARNIE'S GIRL

Tell us who you are, where you're from, and how you formed

We formed around summer 2024, originally being a solo project from lead singer and songwriter Niamh.

For new listeners, who are you influenced by?

Our Individual influences are quite different but blend into our band sound , I'd say the sound has mainly been inspired by 90s alt rock bands such as Mazzy Star, and Soundgarden - more modern influences would be paramore and arcade fire (from a writing influence with their vulnerability)

What would you change about the current music industry if you could?

The thing we would change is the use of AI and its rise which brings focus to the lack of connection to the artists themselves which can often overlook the creative perspective & emotional sides of pursuing and making music.

Albums or singles? Or both? Seems that bands don't release albums any more, is this something that's common?

I love albums but on the real of it they can be pricey to create esp if no funding, we also believe albums individually have their own vision boards...in my opinion you can't just throw random songs together, we personally see it as a much bigger create process but it really does depend on every persons individual way about it because sometimes there's just a good song and something you're proud of creating that just needs expressed on its own.

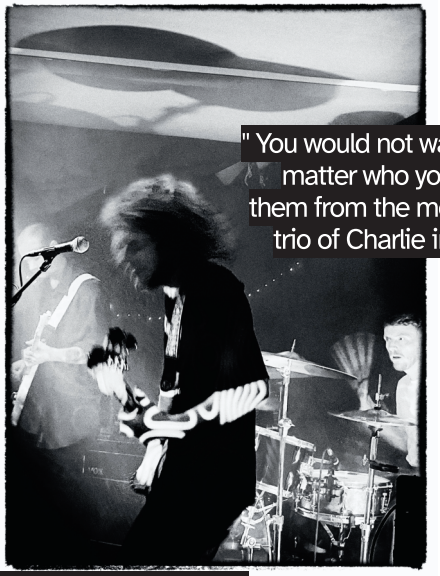
What are you hoping for playing at Voidfest?

We're hoping to play the songs from our latest EP, which will be released late spring.

What's next for the band?

We have a lot of gigs planned for this year, including our headline to support the release of our EP.

instagram.com/marniesgirltheband/



OSCILLATOR

" You would not want to be the band going on after Oscillator, no matter who you are. After a line-up and name change moved them from the more psychedelic Gonzo Experimental Band, the trio of Charlie in bass and vocals, Tom on drums, and Jake on guitar are simply unstoppable."
(issue 5)

THE KEEPERS

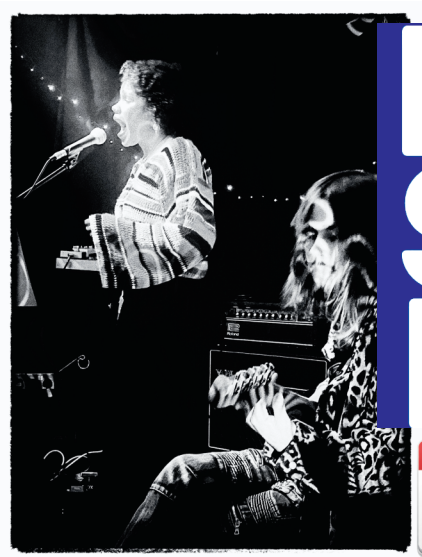
"I don't think people get us really. As we're a bit more than just another band trying to sound like the early 2000s and use more than 2 brain cells in the studio, it doesn't resonate with people, at least not in Northampton. We're probably seen as a bunch of arty farty types. I think we're quite underrated..."
(issue 6)

PISS SHIVERS

"Piss Shivers don't make any mention of or expect any favour due to their stellar back history. The trio of Kathy Schaer, Jonny Mattock, and Steve Gordon instead epitomise the 'let the music do the talking' ethos, eschewing all show and artifice."
(issue 4)

SKYBEARD

"“Who Told You Were Naked” continues in the vein of their first two releases, carefully structured instrumental rock music, liberally sprinkled with samples from films and TV. The Mogwai-esque tongue-in-cheek titles remain ('Bing Crimson' especially being one that Stuart Braithwaite would be proud of)."
(issue 6)



HUSHED HH

MAY 9 SATURDAY 2026

Saturday afternoon sees **Hushed** take over the main stage for the acoustic showcase, here's some of what you can look forward to

"We love curating these events, we bring a chilled vibe and try to make our stage accessible to anyone who wants to play. However, beyond pop up events and linking to festivals we still want to push the local scene more. Pubs who are reluctant to stage original acts, can now put on a Hushed Night, with 3 or more artists, so together, performers, the venue and Hushed all promote together to build a crowd and establish more events featuring local music. That's the idea, so get involved if you are a local performer, pub or venue. We hope to bring this to surrounding villages too. Lovely places to live, but bereft of entertainment"
***Russell Heyworth**, Hushed, speaking in issue 5.*

Malcolm Dunn is a prolific songwriter and has been recording and performing folk music for over five decades. His voice has been described as “Richer than Bisto”. Malcolm plays sizeable venues and festivals but still insists on playing smaller venues in his locality. Watch and learn.

Emmi Fortune has made her mark on the local music scene with a series of memorable performances over the last few years. Bewitching vocals, often disquieting, honest and intensely personal lyrics. Get your pint in before she starts, because you’ll be captivated.

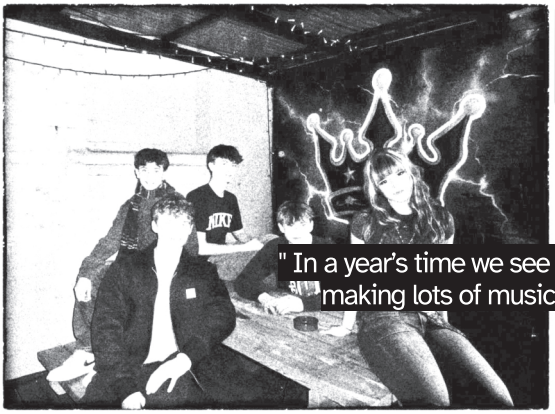
When **Sian Essam** made her A Void debut the audience was enraptured, a room so silent that one suspects people were trying their best to not even breathe too loudly. Ably accompanied by Jack Dawson (lending an accidentally Pavement-esque edge due to an ever-so-slightly out-of-tune borrowed Strat), she made the covers she played her own, while showing just how talented she is via her originals. Unmissable.

Billy Crawford is a bit of a storyteller, firmly in the tradition of his native Scotland. A distinctive and magnetic performer, his mix of originals and carefully chosen covers are performed with such warmth and humanity that you'll be with him for every second of his set.

Mike Major: "Good energy is vital to community building work, but also on a personal note, preparing for this fest will help me balance my time commitments! I write better on deadlines, and I will regret not putting myself out there in the future. Also, the Lab has been integral for me since i've lived locally. I first started playing my solo music in front of people at the Lab Open mic, it's the first place I was 'booked' to play solo, and a lot of organising has become possible through there!"

Maevis Darkhorse are the duo of **Maevis Moon** and **Russell Heyworth**, and bring natural voice singing and a centuries old English folk tradition to their performance, along with an oddly anachronistic retro space age feel via the analogue-theremin sounds of Maevis's musical saw. Expect songs of darkness, mixed with covers inspired by the UK's goth scene in the 80s.

Chris Watson is a veteran of the local scene, having performed in The Moons. These days he's more likely to be spotted playing his distinctly 60's influenced acoustic songs - think The Kinks, Nick Drake, or even Paul Simon - but he can sometimes be seen playing bass for Gogo Loco. The last time he played for A Void the entire room was spellbound.

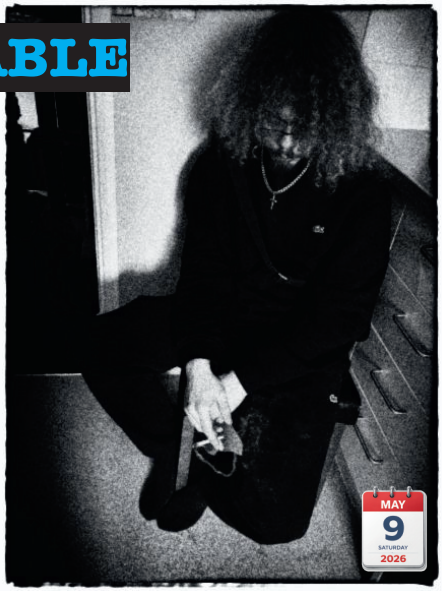


MAY 9 SATURDAY 2026

OPAL

" In a year's time we see the band playing loads of shows, making lots of music and having fun while doing so.." (issue 7)

STANDING UNSTABLE



MAY 9 SATURDAY 2026

Tell us who you are, where you're from, and how you formed
Micky, Northampton, in the womb.

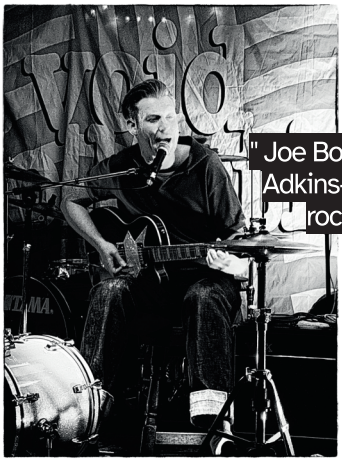
For new listeners, who are you influenced by?
Jesus Christ, Farrah Abraham and Lil Wayne.

What would you change about the current music industry if you could?
Abolition.

Albums or singles? Or both? Seems that bands don't release albums any more, is this something that's common?
Singles. Bring back the B side. — There's definitely a lot of EPs these days

What are you hoping for playing at Voidfest?
-To have a fun and new experience

What's next for you?
-We'll have to see



MAY 9 SATURDAY 2026

JOE BOMBAST

" Joe Bombast an unsophisticated mentee of the infamous Hasil Adkins—think Eddie Cochran with a head injury. It's raw, ragged rock 'n' roll, delivered with gleeful, unwieldy silliness, created purely to entertain you and to fuel his own ego." (issue 6)

QUEEN ELEANOR'S CROSS

Tell us who you are, where you're from, and how you formed

We are the sensational rock band, Queen Eleanor's Cross, featuring Scarlet Grey on vocals, Jim D on guitar and Prunus our robot rhythm section pumping out the bass and drums. We are from the middle of England and we formed, like the universe, from a big bang (which has also been described as meeting for coffee one grey January day in 2023).

For new listeners, who are you influenced by?

Everything from glam to Wham! with a bit of Am-Dram. But mostly obviously classic goth and post-punk from the mid-80s, so Sisters of Mercy, The Mission, The Cult, Siouxie and the Banshees and of course Northampton's own Bauhaus.

What would you change about the current music industry if you could?
Today's adoration of some sort of grassroots golden days of yore is like punks wishing there was still sheet music in the charts. All industries have changed, not just music, and there's no way to go back - we are where we are and we must adapt or return to daydreaming.

Albums or singles? Or both? Seems that bands don't release albums any more, is this something that's common?

Loads of bands release loads of music in all sorts of formats, hence the ubiquitous merch table at gigs. People seem to buy them too. The mystery...is whether anyone plays the blasted things (and if they do, are they even listening?).

What are you hoping for playing at Voidfest?

Reaching out and touching the hearts and souls of real live people who believe in gigs.

What's next for the band?
Rehearsing after the longest break we have had in three years and trying not to wind each other up (especially Prunus)..

https://www.instagram.com/qexband/

REVIEWS

We take a look at new work from Shoetown artists & bands

LIVE

This Will Destroy Your Ears

The Lab, 14/03/26

I've been wanting to see **This Will Destroy Your Ears** for literally years, having first heard their 2019 debut album "Clear" during the year of the Pandemic. That album got listened to over and over again as I sat working at a tiny desk in my then kitchen, and the follow-up, 2022's "Everybody Knows Mickey", took the melodic noise rock foundations of the first album and amped them up to 11.

Touring their latest, "Funland", my dream of experiencing them live finally came to pass thanks to Picky New Promotions sneaking them onto the bill with Bones Ate Arfa, and two other bands who had the unenviable task of following the French trio of Magali Pobel on drums, Léa Fourrier on bass, & Pierre-Johann Suc on guitar and vocals. There's no denying the other bands would have struggled; with a pedalboard almost bigger than the stage, Pierre-Yo wrangled a wall of thick yet always melodic noise from his many guitars, ably supported by the battery of drums and Léa's equally effects-laden bass lines. Every song sounded like a potential mega hit, a fact made all the more incredible due to the entire set, except "Everybody Knows Mikey"'s "I Want To Write a Good Song" being drawn from "Funland". Highlights included "Losing My Rag", Gorgeous Eve Holds A Banger Hammer", and "Pill Pop Night", but the towering pinnacle was "Stop That Wacky Show", an earworm so powerful that my gigging companion, my wife and House of Cats bandmate Cheryl, was singing along to the chorus having never heard it before.

Special mention must go to Pierre-Yo's headset mic, the kind of thing an aerobics teacher might deploy, which allowed him to keep singing even while swapping instruments. It was a bizarre look that worked so perfectly, I can't imagine how he'd ever go back to a mic stand like all us other losers. But that shouldn't downplay the headshaking stomping joyfulness of Léa's bass playing and backing vocals, or Magali's thunderous drums.

I can only imagine the bands going on afterwards thought "oh fuck" as TWDYE stole the evening. When they come back, don't miss them. (words and photo AB)

SINGLES

Opal *"Q&A"*

This isn't technically out in any way that could be considered official, but it needs to be reviewed. Go to this link, https://tinyurl.com/p47vm5a3, then go to 16 seconds in. "Q&A" hints at a possible direction for the band that I for one hope they explore. Yes, it's got a mainstream sheen, but the foundations of it are firmly built on the bones of The Strokes and Broken Social Scene. It's currently one of only three original songs the band have, and is strong enough to warrant encouraging them to write more and ditch the covers, no matter how crowd pleasing they might be. (AB)

Oh Doom! *"How To Destroy Anything"*

Many years ago, a journalist in Melody Maker claimed that they'd wanted to review Lush (I think) by writing 'lovely' 100 times, but had been told there was no way the editor would allow it. 30 years later, I find myself wanting to do the same thing to describe Oh Doom!'s latest, and this time I *am* the editor. As you'll have heard on our first edition of our radio show (look it up on Mixcloud), "How to..." is an astonishing 6 minutes of breathtaking beauty, marrying the slow grace of "Voices from the New Music" era Telstar Ponies to the crushing volume of Mogwai at their peak. Oh Doom! are almost certainly one of the best bands in the UK right now. (AB)

Blackhorse Hotel *"Treasure"*

While not quite as gloriously batshit as their first single, Blackhorse Hotel's second is a joyous slice of defiantly over the top pop that is pretty much guaranteed to put a smile on the face of any listener. "Treasure" shows a different side to the band than their debut, and is a true gem of a song feeling far shorter than its four minute run time. It's great to hear so many bands in this country that aren't slavishly copying whatever bollocks the reactivated NME is pushing this month, and Blackhorse Hotel sound nothing like the staggeringly dreadful Wet Leg. If you need a comparison, the nearest I can think of is Broken Chanter, who make similarly magnificant pop. I genuinely love this, and I think you will as well. (AB)

Oscillator *"Worry/Sonic Undertow"*

In what will come as a shock to no one, Oscillator's debut single is superb, with "Worry" flashing by in a taut three minutes of dub bass and noise guitars over a thumping beat. B-side, 'Sonic Undertow' allows itself to build and morph across twice that, pulling elements of shoegaze and 90s dance music (think The Orb) into their mighty psych/noiserock groove. If you've seen Oscillator live, you'll know how they get an audience dancing (and how loud they are). "Worry" is great, but "Sonic Undertow" is incredible, and should be pressed onto a white label 12" immediately and given to club DJs across the UK (AB)

ALBUMS

Various *"Click-er"*
Representing the more mainstream side of Northampton's music scene "Click-er" is designed as a retrospective of the last half decade, with a couple of nods to the current scene. There are tracks from bands that have now split up, and several of the extant acts are represented with songs that are a good few years old. The highlights are Phantom Isle's outstanding "Figures", and the closing "Hertz" by Litesleeper. Personally, I would have liked to hear some newer songs from the featured acts, but I didn't release it so my opinion isn't worth shit in this instance. Here's hoping volume two looks forward more (AB)

Boilermen *"A 1000 Words on Sound"*
Leicester's Boilermen make their debut proper with "A 1000 Words on Sound", 13 tracks of the kind of music that would have once been called College Rock and been hugely popular with fans of early R.E.M., The Church, or the scrappier end of Icicle Works. There's a hint of fellow Leicesterites Yeah Yeah Noh in their carefully crafted songs, and they'd have been lauded by John Peel, the weeklies *and* Q Magazine back in the day. Masterfully recorded with Chris Ilett, we're looking forward to hearing this live when they come to the Lab in June. (AB)

LIVE

Psydoll, Piss Shivers, & House of Cats
The Lab
03/04/2026

If you are unfamiliar with Shoe Town then The Lab is a blink-and-you'll-miss-it type of venue. Set amidst terrace streets, a warm welcome awaits for those who stumble over its threshold, and the homely vibe inside makes the perfect frame for tonight's gig. Opening band **House of Cats** are a local duo, playing an insidious brand of music that slowly ingratiates itself into the listener's psyche. The bassist has a picture of a cat curled around the body of the guitar and that's pretty apt because it purrs and hums in the sweetest way. With plenty of echoplex on the vocals and a neat backing track, House of Cats become one with the crowd and that's the greatest gift music can bring. House of Cats are on my watch list, they should be on yours, too.
Tonight's bill has been well curated, the bands fitting together like an intricate puzzle and **Piss Shivers** are the perfect bridge between the openers and headliners. Like perennial sixth-formers who've been set loose in the lab, they are scientists of sound and pull some impossible (and possibly unheard) notes from their instruments. A trio who fuse and collide in unexpected ways, they are intrinsically conjoined and deliver a sound that fills every cubic inch of the venue. Like many trios, they create a big sound, not bombastic, but arresting nonetheless. Piss Shivers are one of those rarefied bands who sound like no one but themselves so its hard to draw comparisons with other groups, so you should definitely check them out, you won't be disappointed.
Bringing a touch of Tokyo to the Lab, **Psydoll** make a welcome return for their third UK tour in as many years. They're a band who need to play live regularly, the very act of treading the boards is the lifeblood which rejuvenates them and brings sustenance. They get better with every performance and tonight's set finds them at the peak of their powers and opening track about Zombies finds them in ruddy health. Guitarist Ucchi pulls some impossible noises from his guitar, manipulating sonics like Metal Machine Music-era Lou Reed and then soloing like Eddie Van Halen. Nekoi is a versatile vocalist who occasionally adds slabs of glacial keyboards and when employed in tandem, the two make a formidable force. This is a performance in its purest form: you feel that the stage is a kind of canvas for Psydoll onto which they splash colourful sounds and equally vibrant movements. It's a set that draws all eyes and ears towards the stage and holds them there for forty five minutes. Of course, that Psydoll come armed with a selection of cracking tunes doesn't hurt, of which 'My Birthday' is a definite highlight. As such, this is a set that's left an indelible mark on all present

HEADSWITCHER & JOY DISPOSAL UNIT, THE LAB, 28/02/2026

Bassists, they're often simply ignored. Those who aren't insist on being noticed; Peter Hook, Kims Gordon and Deal, those two blokes from Ned's Atomic Dustbin. Of those who push themselves to the front, few are as iconic as Paul Simonon and JJ Burnel. It's these two that most spring to mind when watching **Headswitcher**'s Callum Brown, as he takes complete ownership of the stage. Yes, there are other members of the band up there contributing to the finely tuned rock music (imagine Foo Fighters playing Teenage Fanclub or Pearl Jam) but it's Callum who steals the show, his modded Precision Bass's clanging recalling the brutal beauty of Paul Raven's relentless thump on Killing Joke's "Love Like Blood".

Joy Disposal Unit follow, looking like they've stumbled out of a backstreet bookies having lost £30 on a sure thing at Epsom called "Trust Me I'm A Stomach", and are now deeply apprehensive about going home to soon-to-be furious wives. Bassist Wayne Smith is the anti-Callum, holding his bass with a look of utter bewilderment, as if he's woken from a stupor to find himself on stage with an instrument he has no recollection of ever owning but that he somehow knows how to play. His disbelief as his fingers manage to find the correct frets time and time again is oddly mesmerising. It's like one of those 60's horror movies where a double hand transplant leads to piano genius, and the hands are from a murderer who keeps trying to strangle the maestro as he performs Beethoven... but on bass.

Bassists, they're simply essential aren't they? (words and photos AB)

Tell us who you are, where you're from, and how you formed

We are Shallowdrown, an alt-rock band from Leicester, UK, consisting of Molly Henry (vocals/rhythm guitar/tambourine), Lenny Allott (lead guitar), Dom Tawiah (bass) and Sam McLean (drums). We formed in December 2024 when Lenny approached Molly asking to start a band, and we got Dom and Sam in, and the rest is history!

For new listeners, who are you influenced by?

Influence-wise, I feel like we all have our own individual influences for the band. Sam is influenced by Foo Fighters, Alanis Morissette and Queens of the Stone Age, while Dom is more Arctic Monkeys. Lenny, who is probably our main songwriter, is influenced by The Cure and King Krule, and Molly is influenced by The Moldy Peaches, Alanis Morissette and The Cranberries. We've kind of combined all our individual influences into our sound, which is more grungey with jangly guitars and a strong bassline with powerful drums and emotive vocals!

What would you change about the current music industry if you could?

I think we'd change about how difficult it is to be seen in the industry. We're from Leicester, which has a great local music scene but not many big-name bands that have come from our hometown (Cornershop would like a word - Ed), or there are bigger scenes. We'd change that by showing what our hometown has to offer.

Albums or singles? Or both? Seems that bands don't release albums anymore. Is this something that's common?

We haven't yet released an album, but there will be soon!! At the minute, we have our debut EP out, and we've just announced our second EP called 'Take Me Home' after the title track, which will be out late July 2026. We can't wait for it, and hey, keep an eye out for when we announce an album one day lol

What are you hoping for playing at Voidfest?

We're mainly looking forward to playing in a new city and a new venue! We've never played in Northampton, so we're excited to see the vibe of it and hopefully meet some new faces who like our stuff and we like their music too!! Yeah, just getting out there really!!

What's next for the band?

We have 5 gigs coming up between Sunday 5th April and Friday 22 May in Leicester, Nottingham and Northampton, so we're just trying to get our name out there while we get ready to release our second EP, which we hope will do well. We're really excited for people to hear it

https://www.instagram.com/shallowdrown/

MANNERS

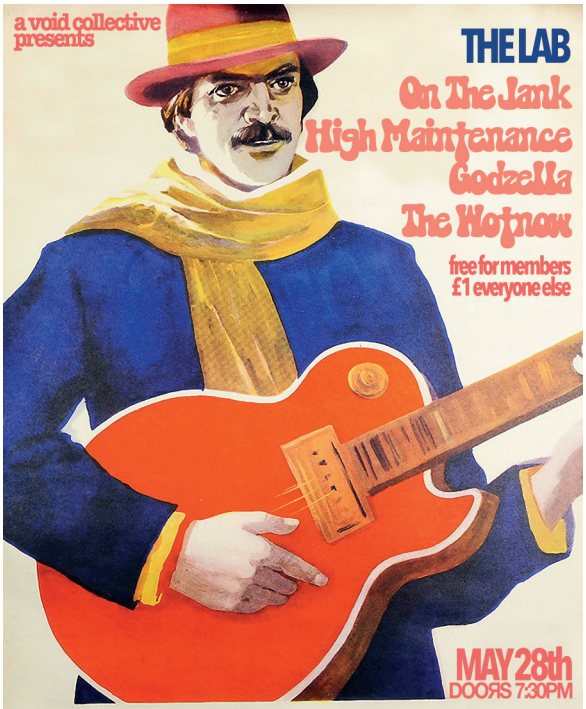
Jordan Jones isn't impressed if you've got attitude.

Joe Strummer once said that ‘Punk Rock means showing exemplary manners to fellow human beings’ so bands... why do so many of you rock n rollers act like absolute wet wipes?

Back in November 2025 a video showed up on the internet of this band from Leeds called **Garage Flowers** playing to a room that wasn’t full, and instead of just accepting it, they threw an almighty strop and tossed around a Squier Stratocaster like a baby throwing a tantrum, then proceeded to get into arguments with the venue owner and staff whilst putting on a fake Mancunian accent. It was simply embarassing to watch, and probably ended their career.

I see so many younger musicians show up to either an open mic or a gig with such an attitude and arrogance and spend the whole evening in the smoking area before playing their set and for me personally that attitude isn’t “rock n roll” it’s just rude and makes me and so many others turn off from their art.

Remember, Manners Maketh the Band!



After the festival, we've got more shows for you! On the 28th of May, **On The Jank** will bring ramshackle electronica, Leicester's Riotous Collective members **High Maintenance** will blast your ears with oldschool indie, **Godzella** will delight us all with pop punk, and **The Wotnow** will prove you don't have to be loud to hold attention.

On June 25th we've got the noisy **Broken Castles**, the superb college rock sounds of **Boiler Men**, new kids on the block **Decadence**, and jaded but fighting scene veterans **Joy Disposal Unit**.

Later in the year we'll be putting on **Noise Factory United**, **Veins**, **Black Talons**, **Burning Ships**, **Aliens**, and **Ceremony East Coast** (John and Sandra from **A Place To Bury Strangers**!)

We need you to come to these gigs, as they live or die based on attendance. Please, help us (and Picky and Hushed and everyone else) make Northampton a place that bands want to play!. .

MAY
9
SATURDAY
2026

NLP Record's own noise makers, hitting the stage on Saturday

FUNERAL SOLUTION

Tell us who you are, where you're from, and how you formed

We are a five-piece melodic hardcore band based in Southeast (ish) England. We began writing music together in late-2023 over the internet as our guitarist was living in Vancouver at the time but had plans to move back. With the exception of our vocalist, we've all played in various bands together in the past so we all knew we liked working together and the writing went full speed ahead right away. It took us a while to find the right vocalist, but fast-forward to March 2026 and here we are: debut EP released and first show less than a month away!

For new listeners, who are you and who are you influenced by?

An initial point of bonding for us was our love of British melodic hardcore bands such as Departures and Landscapes. Being a British band ourselves, this style of music is pretty formative for most of us and has a great deal of stylistic influence on Funeral Solution. This style was also the main driver behind us working with Neil Kennedy, who mixed and mastered our debut EP, as he produced many of our favourite albums from that era.
Another serious source of inspiration for us comes from the post-hardcore style that was in vogue around the mid to late 00s. Particularly bands such as Funeral For A Friend, Underoath, Saosin and The Used. It's great to see a modern resurgence of this kind of music with bands such as Static Dress at the helm (who are the coolest band in the world at the moment, hands down).
Lastly, and unsurprisingly, we all love metalcore. Particularly bands such as Poison the Well and Misery Signals. Old-school, raw and emotional metalcore. You can't beat it!

What would you change about the current music industry if you could?

Without a doubt, the social media content culture that surrounds music in the modern age. The ratio of time we spend making music to the time we spend making stupid videos for TikTok is soul-destroying. Ultimately, I think this feeds into a wider issue of the disposability of music in the modern age. A conversation for another time perhaps!

Albums or singles? Or both? Seems that bands don't release albums any more, is this something that's common?

This is a complicated question! As consumers and fans of music: albums 100%! As musicians ourselves, we appreciate a lengthier body of work that we can sink our teeth into and dissect over multiple listens. However, as a band that is trying (albeit hopelessly) to be more business-savvy, we see the value of extended single campaigns that seem to be industry-standard these days. We even released our debut EP via a 'waterfall strategy' (whatever that means).
Linking back to our earlier point about the disposability of music, it is genuinely sad that the short attention span society we live in dictates the art we create. We're even starting to notice bands/artists dropping their big hooky chorus within twenty seconds of the song starting, presumably to appeal to TikTok brain. The feeling of falling in love with an album and discovering more and more over multiple listens is something that a single or short EP just cannot provide. Alas, this is the world we live in!

What are you hoping for playing at Voidfest?

To (hopefully) play a sick set and hang with the homies whilst raising money for a great venue! We've played countless shows at The Lab in old bands and it seems like Voidfest is a great excuse to return!

What's next for the band?

More riffs..

https://linktr.ee/funeralsolutionuk

EVENT RUNNING ORDER

DOWNSTAIRS UPSTAIRS

Thursday 7th

19:00 The Good Fridays
19:30 Shallowdrown
20:00 Dead Leaves
20:30 Marnie's Girl
21:00 Cheap Bleach
21:30 The People Assembly
22:00 Marabar Caves
22:30 Canvas Tile
23:00 Megaphoney
23:30 END

Friday 8th

19:00 Take Me To The Doctor
19:30 Queen Eleanor's Cross
20:00 Viewed Upon Death
20:30 Mushroom Tea
21:00 Hot Cops
21:30 Joy Disposal Unit
22:00 Bio-Exile
22:30 Moon Haze
23:00 Headswitcher
23:30 END

Saturday 9th:

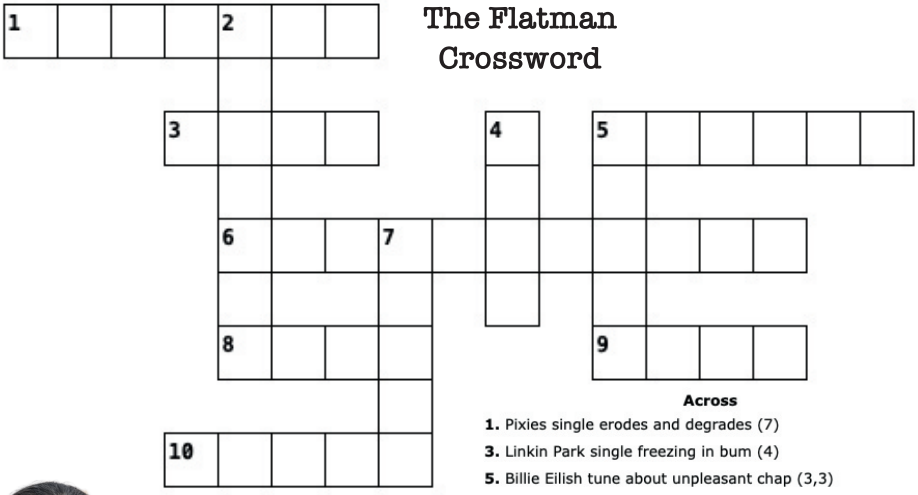
Afternoon
Hushed Stage, times tbc so just turn up for all of it, ok?

Saturday Night

19:00 Skybeard
19:30 Standing Unstable
20:00 Piss Shivers
20:30 Joe Bombast
21:00 Litesleeper
21:30 Opal
22:00 The Keepers
22:30 Funeral Solution
23:00 Oscillator
23:30 END

Bollocks at the Back

The Flatman Crossword



Across

1. Pixies single erodes and degrades (7)

3. Linkin Park single freezing in bum (4)

5. Billie Eilish tune about unpleasant chap (3,3)

6. Early Verve single states the obvious (4,2,5)

8. Shoegaze band who leave them all behind (4)

9. Early Pavement single, in there somewhere(4)

10. Modern American rock band/waterfowl, long neck, can be aggressive (5)

Down

2. Elastic's vocal stammer single (7)

4. Aquatic singer from Marillion (4)

5. Wolf Alice EP causes embarrassment (5)

7. Sabrina Carpenter demands libel action (3,2)

A Void Disaster with our Monthly Horoscopes by Terry Kinesis

Aries (March 21- Apr 20)
Your future looks like Altamont. The death of the 60s dream is upon you. Change your ways or become a boomer.

Taurus (Apr 21- May 21)
Your life is like a burning portaloo - it stinks and is threatening to engulf everything. Embrace the chaos.

Gemini (May 22 – June 21)
The singer from a famous jangle pop band in the 80s must be furious that you've taken his stage name and dragged it through the fascist mud, but we must not forget that day in Finsbury Park where he wrapped himself in the Union Flag and became you.

Cancer (June 22 – July 22)
Spurious allegations that Void Fest is little more than Northampton's answer to Fyre Festival remain unfounded. Buy a ticket and find out the truth!.

Leo (July 23 – Aug 22)
Bottles of piss, mud, Donita Sparks' used tampon... life throws things at you sometimes. Either roll with the punches or buy a hazmat suit.

Virgo (Aug 23 – Sept 22)
What's that sound? A blaring foghorn? A broken vuvuzela? An ox being murdered? Fear not - it's just Ian Brown at Reading '96.
However bad your situation, it can't be worse than this.

Libra (Sept 23 – Oct 22)
The spectre of Woodstock '99 looms large. Build a 100ft tall Fred Durst wickerman to avert a terrifying new era of nu-metal. Distressed policeman optional.

Scorpio (Oct 23 – Nov 21)
Don't be on the wrong side of history - be like Daphne and Celeste, standing defiant amid a hail of boos, bottles and the jeers of humourless metalheads.

Sagittarius (Nov 22 – Dec 21)
With claims of anti-semitism on the rise (citation needed) maybe don't book one of the worlds most famous proponents of it for your now cancelled festival. Book Kneecap instead!

Capricorn (Dec 22 – Jan 20)
Sometimes a song is catchy and has more hooks than Amy Winehouse at Glasto '08 but that doesn't mean you should release it. Take your modern day 'Chelsea Dagger' out the back and shoot it.

Aquarius (Jan 21 – Feb 19)
Judas! I feel Dylan's pain. Whereas he went on to greater things my attempt at going 'electric' resulted in a failed line of NFT tarot cards and bankruptcy. Stick with what you know.

Pisces (Feb 20 – March 20)
While burning guitars at outdoor festivals is cool, burning them indoors is not and presents a significant risk to life. Don't do it!

AVC would like to apologise to its readers for the horoscopes last month. After further investigation so called 'medium' Mondo Penumbra is an equity partner in a US tobacco firm and also owns a small falconry experience on the outskirts of Northumbria. We believe under the guise of a medium he abused his position to promote his own interests and spread misinformation. He will not be returning to write for us in the future.

Picky New

Upcoming Northampton events

https://pickynew.com

The Jins
+ Mindsigh
+ Hot Wife
April 21, 2026
The Lab, Northampton

The Love Buzz
+ skum
+ Moonhaze
April 23, 2026
The Lab, Northampton

Soft Top
+ The Josh Cox Band
+ Marnie's Girl
April 24, 2026
The Lamplighter, Northampton

Erotic Secrets of Pompeii
+ Beings
+ Tegalü Cat
May 2, 2026
The Lab, Northampton

Voidfest 2026: Leicester Showcase
Canvas Tile
+ The People Assembly
+ Marnie's Girl
+ Shallowdrown
May 7, 2026
The Lab, Northampton

The Cutter
+ Midscale
+ Wind Mile
+ appi
May 15, 2026
The Lab, Northampton

Paper Hats
+ Soft
+ Headswitcher
+ Fat Lloyd
June 12, 2026
The Lab, Northampton

Silk
+ The Deities
+ Canvas Tile
June 18, 2026
The Lab, Northampton

May 17th: Shoom & Electric Boogaloo, at Abington Groove

Our mission is twofold: to support the thriving local music scene by showcasing the incredible talent within our own backyard, and to introduce fresh new sounds to Northampton's eager music enthusiasts.

AUDIO WORKS™

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